**WRITING PROJECT: NARRATIVE WRITING**

Since the beginning of the year, we have been studying the fundamental parts of a good piece of fiction: **conflict, plot, and point of view**. For your first writing project, you will apply your understandings of these important parts of narrative writing to a first person narrative account based on one of our readings from this unit: *Red Kayak*, “The White Umbrella”, or “Around the River Bend”.

Read the prompts below and choose one that most excites you.

**PROMPT #1:** Write a first person narrative from Digger’s point of view that tells about his experience in the courtroom at the end of the novel. Use your understanding of exposition, rising action, climax, falling action, and resolution to tell the story of a conflict he experienced while being in the courtroom. What is a big decision he may have struggled with and how do you think his main conflict grew and developed while in the courtroom?

**PROMPT #2:** Write first person narrative from the perspective of the mother in “The White Umbrella”. Over the course of the short story, what main conflict do you think she might have struggled with if the story had chosen to focus on her? Use your understanding of exposition, rising action, climax, falling action, and resolution to tell the story from the mother’s perspective and share how a conflict for her would have changed and developed over the course of a story.

**PROMPT #3:** Tell “Around the River Bend” from the perspective of Trung. What conflict do you think he struggles with during his interactions with the narrator? Use your understanding of exposition, rising action, climax, falling action, and resolution to tell the story of this conflict and how it changes and develops.

While we work on this writing project, we will learn about proper dialogue inclusion, sensory details in writing, and other important tools in narrative writing during writing mini-lessons.

We will begin a process of **Writing Workshop** in class starting next week and we will have two dedicated writing days a week. Before the first workshop day, we will discuss the atmosphere and expectations of writing days and mini-lesson content in class.

**Due Date: Friday, October 9th, 2015.**

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| **Category** | **Excellent** | **Very Good** | **Satisfactory** | **Reaching** | **Not Quite There Yet** |
| **Conflict Development** | 10  The writer effectively and accurately presents and develops an obvious and noticeable main conflict. The conflict grows and changes in an engaging and creative manner over the course of the story. | 9  The writer introduces a main conflict that is noticeable and well articulated. The conflict goes through a series of changes, showing the writer’s understanding of conflict development. The conflict develops, but is not as organic or does not flow as well as an “excellent” conflict. | 8  The writer introduces a conflict in a portion of the story, but the conflict’s presence wavers in other portions. Conflict development is inconsistent and does not fully support the plot. The writer does show a satisfactory understanding of its role in narrative writing, though. | 7  The writer shows minimal understanding of conflict. Main conflict is hardly discernable and shows little evidence of development or change over the course of the story. The plot is mostly a series of happenings with no cause of consistent conflict to drive it. | 6 or below  No main conflict is present. The writing expresses no understanding on conflict and how conflict develops and changes over the course of a narrative. |
| **Plot Development** | 10  The writer effectively and accurately develops and changing and dynamic plot in a creative manner. Each part of the plot mountain is represented: exposition, rising action, climax, falling action, and resolution. In addition, each part of the plot is fully developed, engaging, and meaningful. | 9  The writer details a developed and changing plot. The plot effectively develops each part of the plot mountain: exposition, rising action, climax, falling action, and resolution. Each part of the plot is fully developed and connected with the other events in the narrative. | 8  The writer develops a plot that shows basic understanding of the parts of a plot: exposition, rising action, climax, falling action, and resolution. Although each part of the plot is present, the pieces of the narrative do not naturally connect with each other and the portions of the plot are choppy and not smoothly connected into one, unified piece. | 7  The writer attempts to develop and plot, but does not exhibit a full understanding of the basic parts of a working plot: exposition, rising action, climax, falling action, and resolution. One or more parts of the plot are missing and/or not developed enough to fully contribute to the narrative’s development. | 6 or below |
| **Point of View** | 10  The author effectively and accurately tells the story from a new character’s point of view in the first person perspective. The point of view is deep, creative, and allows us access to fully experience the narrator’s life through his or her eyes, thoughts, and actions. | 9  The writer tells the story in first person perspective from a new character’s point of view. The narrative accurately reflects a new perspective and allows us insight into a new character’s thoughts and experiences, but does not include as much depth or detail as level 10. | 8  The author demonstrates understanding from first person perspective, but merely includes the “I”, “me”, “we” language. The story is correctly told through a new character’s point of view, but it does not include exploration of the character’s thoughts, opinions, or special experiences. | 7  The author switches between points of view and does not consistently tell the story through the “I” point of view. | 6 or below  The author shows little to no understanding of first person perspective narrative writing. |
| **Sensory Details** | 10  The writer effectively utilizes sensory detail throughout the narrative piece, showing and not merely “telling” the story. | 9  The writer mostly effectively utilizes sensory detail in portions of the narrative piece, but the writer does not fully integrate details into his or her writing. | 8  The writer includes some sensory detail in the writing, but does so in an inconsistent and superficial manner. | 7  The writer includes few details that demonstrate limited understanding of the importance and purpose of literary detail. | 6 or below  The writer includes minimal or no sensory details. |
| **Dialogue** | 5  The writer demonstrates full command of the conventions of using quotations of dialogue in narrative writing with minimal mistakes. | 4  The writer mostly effectively demonstrates an understanding of how to incorporate quotations of dialogue in narrative writing with a few mistakes. | 3  The writer attempts to includeportions of dialogue in the narrative, but does so in a grammatically inconsistent manner that oftentimes distracts from the narrative. | 2  The author includes dialogue in a mostly incorrect manner that distracts from the meaning and purpose of the narrative or a portion of the narrative OR the writer include too little dialogue to fully assess skill level. | 1  The writer includes no quotations of dialogue. |
| **Language Conventions** |  | 4  The student response to the prompt demonstrates full command of the conventions of standard English at an appropriate level of complexity. There may be few minor errors in mechanics, grammar, and usage, but meaning is clear. | 3  The student response to the prompt demonstrates some command of the conventions of standard English at an appropriate level of complexity. There may be errors in mechanics, grammar, and usage that occasionally impede understanding, but the meaning is generally clear. | 2  The student response to the prompt demonstrates limited command of the conventions of standard English at an appropriate level of complexity. There may be errors in mechanics, grammar, and usage that often impede understanding. | 1  The student response to the prompt demonstrates no command of the conventions of standard English. Frequent and varied errors in mechanics, grammar, and usage impede understanding. |
| **Evidence of Reading Comprehension** | 5  The narrative indicates an exceptionally strong understanding and full grasp of the original text studied in class. | 4  The narrative indicates a strong understanding of the original text studied in class. | 3  The narrative indicates a satisfactory understanding of the original text studied in class. | 2  The narrative indicates partial understanding and comprehension of the original text studied in class. | 1  The narrative indicates little to no comprehension of the original text studied in class. |
| **Evidence of Writing Process** | 5  The writer went through all steps in the writing process and was exceptionally on task and focused during class workshop times. | 4  The writer went through all steps in the writing process and was on-task and focused during class workshop times. He or she may have need one of two reminders to stay on task. | 3  The writer went through almost all steps in the writing process or the writer struggled to remain on task, but was quick to refocus and reinvest in workshop time with reminders. | 2  The writer did not go through all steps in the writing process and missed a few portions, OR the writer greatly struggled to use class-time effectively during workshop time. | 1  The writer did not complete critical portions of the writing process OR the writer did not use class time effectively during workshop days. |